

CITY PAGES

Inside

BLACK



LIVES



MATTER

THE VERY HARD JOB OF BECOMING
THE TRAVELING CHURCH OF CIVIL RIGHTS

Malibu Black Lite



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WHAT IS YOUR ESTABLISHMENT KNOWN FOR?:
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WORST DATE YOU'VE EVER WITNESSED?: A very drunk girl on a first date fell out of her chair. Twice.

STRANGEST DRINK REQUEST?: An old fashioned with no sugar

COOLEST REASON FOR CELEBRATION BY A PATRON?: Turning 100

IF YOU HAD UNLIMITED MONEY, WHAT WOULD YOU DO WITH YOURSELF? Buy Australia so I could play with the dingos and kangaroos.

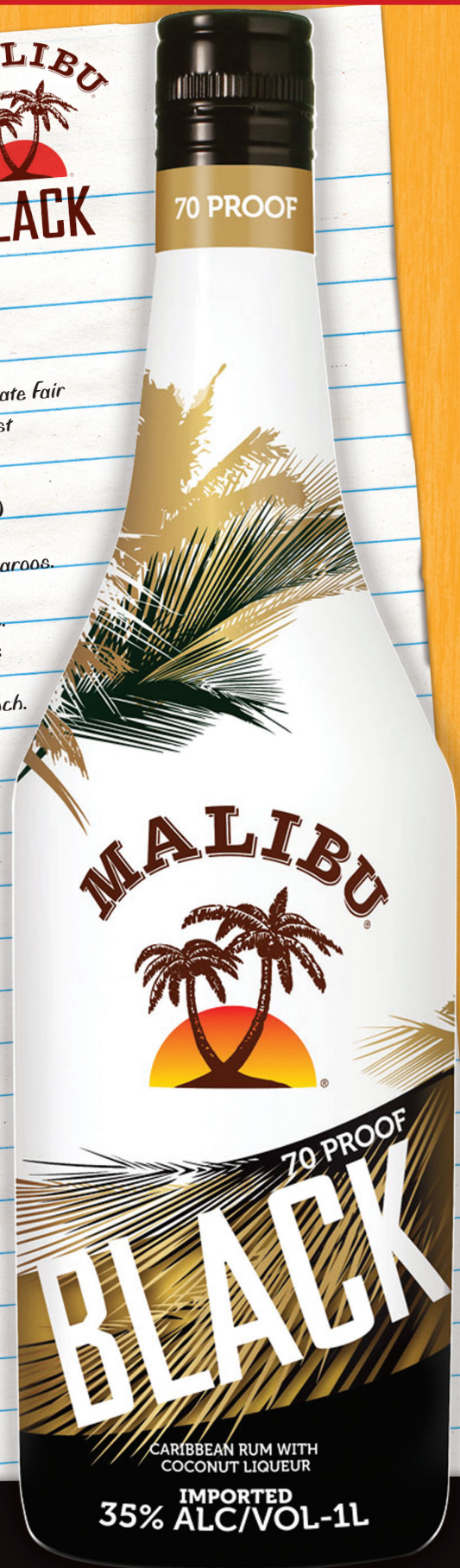
WHAT WILL YOU DO WITH YOUR NEW FOUND CELEBRITY STATUS AFTER THIS PRINTS?: Buy a yacht bigger than P. Diddy's.

IF YOU WERE A BOX OF CEREAL, WHAT WOULD YOU BE & WHY?:
Honey Nut Cheerios because I'm good for your heart.

SAGE BARTENDER ADVICE?: Don't order a Bloody Mary after brunch.

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OF THE WEEK**

Kyle



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9 FEATURE

INSIDE BLACK LIVES MATTER

The very hard job of becoming the traveling church of civil rights

By Solomon Gustavo

4 NEWS

THE SHORTLIST
Hot cars

BLOTTER
Duluth school
sued after
student suicide

MULLEN
Sex and the GOP

27 FOOD

WINE AND
DINE-IN
How to pair wine
with your takeout

33 A-LIST

FLOW NORTHSIDE
ART CRAWL
Tour a neighborhood
full of unique
pieces

43 FILM

GHOSTBUSTERS
This reboot needs
more laughs

44 THEATER

DISGRACED
A different kind
of booze-fueled
dinner party

49 MUSIC

ON AN ON
The local indie-pop
stars call it quits

51 CRITICS' PICKS

54 CLASSIFIEDS

SAVAGE LOVE
CROSSWORD

cover credit

TOP ROW: PHOTOS BY
LEILA NAVIDI/STAR
TRIBUNE, RICHARD
TSONG-TAATARI/STAR
TRIBUNE, RICHARD
TSONG-TAATARI/STAR
TRIBUNE, SUSAN DU.

BOTTOM ROW: PHOTOS
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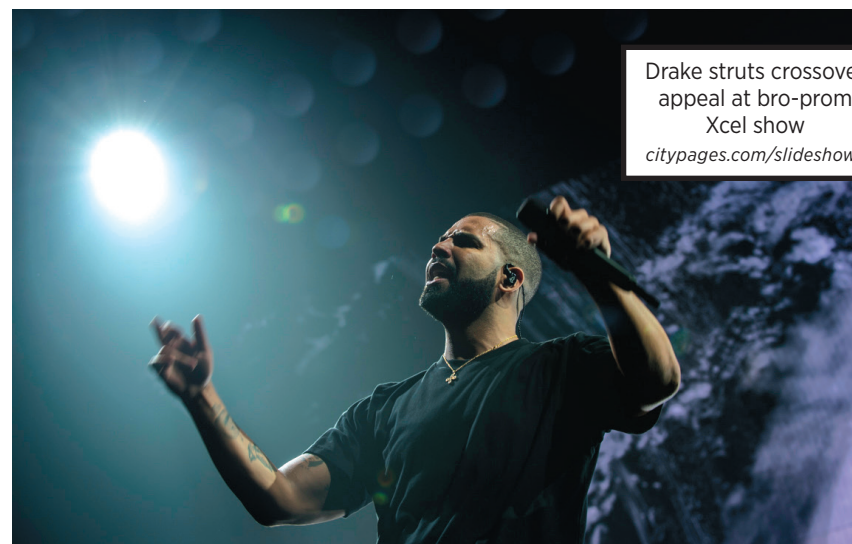
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THE SHORTLIST



Drake struts crossover appeal at bro-prom Xcel show
citypages.com/slideshows

MIKE MADISON

THE STAT SHEET

9

Number of cars stolen from hotel parking lots near the state fairgrounds during the Street Machine Nationals

\$5.50

Cost of a 20-ounce water at the new Vikings stadium

\$1 million

What St. Paul spent to police protests following the Philando Castile killing

85%

Rise in costs for Medicare's catastrophic prescription coverage over the last three years due to price gouging by pharmaceutical companies

"We should seriously consider a ban on white guy immigrants. Who needs these types in our country?"

Reader Karl Juhnke, responding to "Anthony Sawina charged with shooting at five Somalis during Ramadan," at citypages.com.

PLAUDITS

THE CAREER-BUILDING advice site Zippia has named Minnesota the country's third most "successful" state. Its definition includes three basic factors: unemployment, poverty, and median household income.

Minnesota finished behind New Hampshire and Maryland. But the methodology was called into question by No. 4 in the rankings, North Dakota.

Scientists contend that no real measure of success can include having to live in North Dakota, where the state motto reads, "Can you point me to the Greyhound station?"

POPULAR STORIES

AT CITYPAGES.COM

Field notes on the
UPTOWN MINNEAPOLIS BRO

BULLDOG OWNER Matt Lokowich died unexpectedly

Armed goon wearing Cops Lives Matter shirt smacks guy playing **POKEMON GO** [video]

Sorry, Wisconsin. The 60-beer 'Wisconsin Pac' of **COORS LIGHT** is a myth.

Duluth women ask candidate **STEWART MILLS** to apologize for being a perv

DEATH BY BULLYING

Dad says Duluth school ignored relentless abuse before son's suicide

Tristan Seehus was just 13 years old, in his third year at Lincoln Park Middle School in Duluth, when he decided that he no longer wanted to live.

For years, he and his group of friends were the target of bullies who called them names, shoved them into lockers, knocked books out of their hands, and beat them up in the halls of Lincoln Park.

Tristan wasn't gay, according to his father Todd, but the bullies ridiculed the boy's perceived lack of manliness, subjecting him to a chorus of "gay," "queer," "freak," "homo," "fag," "emo," and more.

All this happened in plain view of school staff and surveillance cameras, Todd says. He and other parents frequently complained to the school, with some families placing as many as 100 calls throughout a school year. The school did nothing, Todd believes, choosing

instead to "ignore, minimize, and dismiss abusive behavior."

"The harassment of Tristan (and other students) was known by, and reported to, [school officials] on multiple occasions, but [school officials] refused to take prompt corrective action to stop the abuse," according to a lawsuit Todd filed against the Duluth school district.

On February 12, 2015, Tristan killed himself. He'd had enough.

The school should have seen it coming, Todd says. He's now suing former principal Denise Clairmont, current principal Brenda Vathauer, assistant principal Jacob Hint-sala, and dean of students Joanna Walters for allegedly standing by as Tristan and his friends were brutalized day after day.

Vathauer did not return a request for comment. The school previously issued a statement to media saying that it has "policies" to deal with bullying.

"Other parents have expressed extreme frustration at the school administration for repeatedly brushing off bullying complaints," says attorney Lori Peterson, who is representing Todd. "They were told, over and over, that something would be done to stop the harassment, verbal and physical, of their children, but it did not stop. Kids have literally had to leave the district."

"Since this case was filed, I have heard from more folks who have had children bullied in that school district. What is most disturbing is a report that Tristan's bullies were laughing [at school] after hearing that he had committed suicide. Clearly, this district needs serious oversight, as it is not enforcing any type of anti-bullying policy. No kid should have to endure this kind of misery simply to get an education."

Peterson previously handled the notorious bullying-suicide case of Isaiah Gatimu, a black Iron Range teenager whose Greenway High School classmates beat him with a switch, blocked him from water fountains they said only white kids could use, and threatened to lynch him.

Minnesota Department of Human



TRISTAN SEEHUS' MEMORIAL

Todd Seehus' lawyer says the bullies at school laughed when they heard Tristan had killed himself.

Rights found that school officials were coldly callous to Gatimu's tanking health and happiness.

"So upsetting," Peterson says. "I've been getting more and more bullying cases, and it is heartbreaking." —SUSAN DU

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When Prudes Attack

Dan Savage's not-so-secret weapon in the war on sex

No one takes the time to send letters anymore.

The other day a friend got the real thing, a hard copy piece of mail. Its sender meant to deliver a most earnest message about the "importance of integrity" of urging Twin Cities businesses to stop supporting the people advertising a deviant lifestyle to youth.

The scoundrels in question? Those perverts at City Pages.

Ann Redding, president of the Christian Action League of Minnesota, wants to run us out of business. She says we're "vulgar and misogynistic," and claims "many businesses have pledged not to carry (or advertise in) City Pages" after she'd informed them of the stuff inside.

"Not only does City Pages carry ads for porn stores, strip clubs, and 'phone sex' but they promote and condone all kinds of sexual perversions," wrote Redding.

I'm insulted. Ann's belittling quote marks around "phone sex" suggest the relationship Brandi and I have isn't real.

The rest of that stuff? Pretty much true. The only thing shocking about Redding's letter was its July 2016 date. This sort of squeamishness is straight out of the 1950s. Or the 1880s.

In an absurd twist, Ann went on to target someone people actually seek out on matters of sex: Dan Savage, the widely syndicated sex columnist whose advice appears in these pages and many others across America. Savage Love (see page 54 of this issue) is "filled with explicit descriptions of homosexual, adulterous, and promiscuous sex," wrote Ann.

Here again, the defendant pleads guilty. But not ashamed.

Savage has seen these sort of campaigns before. But it's been a while. A couple decades ago, the appearance of Savage Love in a new city was sure to lead to a proliferation of "concerned" letters and fainting couches.

Things have changed since then. Or

**In the
GOP platform,
heinous crimes
are conflated with
what consenting
adults do behind
closed doors.**

rather one very big thing changed everything.

"There's a new kid on the block, that maybe this lady hasn't heard of, called the internet," Savage says. "The idea that kids out there are looking to the newspaper to find their smut is quaint."

That cat's out of the bag, and has been vigorously licking itself in public for quite some time now. Yet Ann is far from alone here. The conservative movement continues to wage new fights in a war lost long ago. It just hasn't noticed yet.

There was plenty of circus on stage at

last week's Republican National Convention, but the real shit show's in the fine print. The official party platform adopted in Cleveland is the most heavy-handed doctrine since Moses got off that mountain.

Pornography is described as a "public health crisis that is destroying the lives of millions." In the same paragraph, the GOP says it supports keeping sex offenders off social media sites, and opposes both child porn and sex trafficking. Here, heinous crimes are conflated with what consenting adults do behind closed doors. Or sometimes out by the pool.

It comes as no surprise. From gay marriage (also condemned in the GOP platform) to transgender people using public restrooms (yep, that too), there's still a subset of people who know very little about human sexuality except that it makes them feel weird.

Just last week, Marcus Bachmann, husband to Michele and therapist to unwilling kids whose parents don't like their sexuality, told a Christian radio station that he thinks gay behavior is related to some sort of sexual trauma.

And if they say nope, Mark, I'm just a guy who likes guys?

"I think then the question even in that case, well, what would I do as a believer, if I still was without any explanation that I can come up with, even if I'm looking at what could have happened and nothing comes up in my understanding, I think that's a really good question to answer."

Well said, Doc.

Bachmann's main complaint was that his whole "therapy" industry has been picked on. His clinic's critics, many of them proud practitioners of the homosexual lifestyle,



Mike Mullen

said the clinic was trying to "pray away the gay." The opposition boiled down a bitter industry to a potent word cocktail, and guys like Marcus lost. Wit won.

There's a lesson here. Savage says I shouldn't hate Ann or the Christian Action-but-not-that-kind-of-action League, even if they want me out of a job. Nor should I feel bad for them. Mockery is in order.

"You should make fun of her," he says. "They're ridiculous, and that ridicule can help people. When people ask, how did LGBT rights take such huge strides so quickly, I always say it's because we have a sense of humor. If you look at gay rights marches, even going back to the '60s, you had people wearing buttons, and holding signs and flags that had snark and humor and jokes."

As usual, Dan's got good advice. The fight against prudes and bigots shouldn't be waged only through slogans screamed into megaphones or gooey speeches about love.

Don't hate your enemies. Laugh at them. The only way to win the war on fun is to make sure you're having it. ☐

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THE VERY HARD JOB OF BECOMING
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By Solomon Gustavo

TOP ROW: PHOTOS BY RICHARD TSONG-TAATARI/STAR TRIBUNE, SUSAN DU, JERRY HOLT/STAR TRIBUNE, AARON LAVINSKY/STAR TRIBUNE.
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At the edge of Elliot Park, a young black man with nubby dreads speaks through a worn bullhorn that hardly works. He does what everyone does when handed the bullhorn — say a word or two, talk louder, shake it like a Nintendo cartridge, then keep yelling.

People hold up camera phones as if they're at a concert, inching toward him.

On this morning, Hennepin County Attorney Mike Freeman announced his decision to not prosecute two police officers involved in the shooting of Jamar Clark.

"We thought this would happen," the man says. "We will never be stopped. We will never be silenced. Never be silenced!" The crowd patters with light applause.

"This doesn't mean the war is over," he says. "Victory is still ours. You gotta know that."

The applause ratchets up with whoops and hollers as the man speaks of patience, perseverance, and faith, repeating the line, "You gotta know that," sometimes emphatically, other times softly.

Others jump on the bullhorn. It's hard to hear them from where I stand, 30 yards away. Then a middle-aged black man in front of me yells out: "No, we need jus-



SUSAN DU

tice now!"

He's struck a momentary tone of desperation.

At most Black Lives Matter Minneapolis events, the tone has been consistently strong-willed, celebratory, and forward-looking, as it was at Elliot Park before this outburst. Poetry is recited, songs sung, all with the sentiment of commitment and faith, unwavering resolve.

Now the crowd stares at the man. No one says anything. "We need it now, not later!" he yells again.

Everyone continues to stare. After a beat, another chant crops up. "No justice, no peace. Prosecute the police."

Black Lives' principal message is a belief in racial harmony. But it's easier said than done. This is a revolution for which there is no playbook.

Adja Gildersleve: "It's not fun for me, being out on the line shutting down highways."

The notion of creating something that can be reasonably called racial tranquility can seem naively ideal. This utopia, this heaven on earth, is a far-off place, hard to imagine.

But these people believe. They've become the Traveling Church of Civil Rights in Minneapolis, with preachers at the ready to lift and reorient the spirit of the black community.

All the pastor's children

The cops are sparse at Elliot Park, holding positions at the far edges. A blond officer sits deeply reclined in the passenger seat of an SUV. He looks at me and says hello. Surprised, I stare back. He breaks out a huge smile and waves at me like I'm a child at Disneyland, a little too excited and scared to wave back to Minnie Mouse.

A few days before, during a protest at the Government Center, police stood idly at the far corners of the event, waving and saying hello to protesters as if they were patrolling the State Fair. This is a striking change.



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SUSAN DU

In the past they came in greater numbers, equipped with special batons that could double for baseball bats. “Just the biggest batons I have ever seen,” says Black Lives organizer Yolanda Hare of the police presence at the group’s two-for-one Mall of America/airport protest before last Christmas.

Then there was the Fourth Precinct occupation, where officers stood in formation, refusing to answer questions and poking protesters to get them to move. When five people were rushed to the hospital after being shot by suspected white supremacists, police hovered around those who stayed to pray.

Like a lot of black people, I’m instinctively afraid of the police. They’re armed. They can lock you up. Or worse.

But the feeling is really the same with all authority figures. I was always a little more afraid of sparking the ire of my principal or coach than my white friends.

We deal with this in different ways. Some respond with anger. Others with pragmatism, applying the bandage of debased obedience to get to another day unscathed.

Still others build a holy man’s calm that allows them to stroll through temptation, resolute in their self-worth and principles. These are the young who organize Black Lives Matter Minneapolis. They don’t feel small around the police or government officials. Unlike me.

At the attempted light rail shutdown in St. Paul during the Vikings home opener last fall, I broke off from the group. Officers eyeballed me, the closest to me flinching as I made my way from street to sidewalk. My arms instinctively spread, my hands

**Like a lot of black people,
I’m instinctively afraid of the police.**

open as I moved more deliberately.

I’ve never felt like a threat before. I’m a smaller guy, a light appetizer for a middle linebacker. I would never think of myself as a threat to the police. To the state. To a government. To my government.

Instead of trying to communicate this during this millisecond standoff, I quickly assume the role of the outgunned threat, slinking away, happy to have my life the same it was before crossing paths. I didn’t go to the protests for a while after that.

Back in Elliot Park, the air is one of general chill. Gathered are black, white, and the not immediately ethnically recognizable. They are young and old, couples with neighborly smiles, American Spirit smokers, and those in military boots, tattoos, and

dreads. Old white people clench fists so tightly that it’s hard not to imagine them 50 years ago, standing up against a war or rolling on a mud-soaked festival field on enough acid to tranquilize a small bear.

These are the followers of Black Lives Matter Minneapolis, the group unofficially led by Hare, Michael McDowell, and Kandace Montgomery. They present the vibe of youth-group leaders, smiley and inclusive, too young to be this unflappable.

If you were to sketch a stereotypical young black man, it would be McDowell — lanky, athletic looking, dark. He favors all-black clothing and wears big-rimmed glasses over soft eyes and a softer voice.

McDowell is one of the principal organizers of a group that knows no formal hierarchy. He darts about crowds with

“
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FELT LIKE
A THREAT
BEFORE.**

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SUSAN DU

impish smiles and warm hugs, as if he's a pastor's son greeting everyone at a church potluck.

The events and speeches, to equip black people to fight off the urge to sit out the fight, end up feeling like sermons, each speaking to a specific circumstance or political reality, presented in parables.

Montgomery helps lead meetings. She moved from Maine to Minnesota to work as an organizer with TakeAction Minnesota, a group that pushes racial and economic equity. She's more forceful than McDowell, with an ability to command a room and maintain focus instead of getting lost in the history and heft of black Americans.

They collectively work toward their objective. But how to go about getting it done, exactly, is a cause for tension.

An explosive example came near the end of a meeting at Zion Baptist Church in Minneapolis. The session was wrapping up when a woman declared a need to get rid of black leaders. They've been successful not because they champion the black community, she reasoned, but because they've calculated how to navigate a white world.

She dropped names, invoking a house Negro vibe. What Black Lives needed was a cleansing of such parasites.

Another woman jumped in to say that many black people are dealing with a lot already. A crusade to flush out heretics would not help. The conversation was passionate, back-and-forth, spawning mini-discussions.

The women were like clergy at the Council of Trent — gathered in agreement that there is a God, that there exists a time for racial serenity, but unsure of what the next steps are.

"The tension is what makes Black Lives Matter Minneapolis so beautiful," says Montgomery. "We authentically wrestle with those things because of our commitment to black lives. We come up with much

"They'll say, 'People hate you, you're getting in the way of their commute, and that's not gonna change people's minds.'"

more creative solutions to our problems this way."

Montgomery's mother "kinda hates" this work. Her daughter is typically able to soothe her. Still, Montgomery was tested after the Fourth Precinct shooting, when she couldn't get Mom off the phone with a simple "don't worry."

"It's not easy work," says Hare, a north Minneapolis native. Her black experience came with white parents, parents who disagree with Black Lives' tactics. "They'll say, 'People hate you, you're getting in the way of their commute, and that's not gonna change people's minds,'" says Hare.

She grew up very close to her parents, who spoke to her openly about dating, understood hair things, and supported her. Hare is resolved to have the patience to see someone — white or black — all the way through.

Montgomery admits the group is seen by many as aimless. The problem, she believes, is that there's a message. It's just not being heard.

But that message is not so succinct. In this era of Obama's hope and Trump's making America great again, the group has a singular point: "Black lives matter."

Yet hope and greatness are both positive and positively vague. To believe that black lives matter, one must first get people to believe that those lives have been diminished, leading to police brutality and gaps in education and employment. It's not an easy sell.

"Yeah, that's right, you nigger"

Among the more serious conversations McDowell had with his mother grow-

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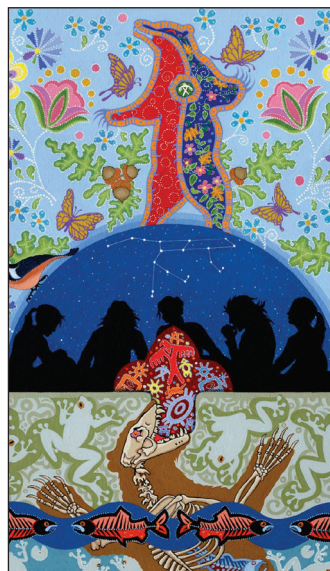
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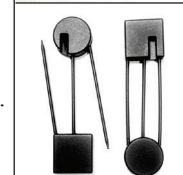
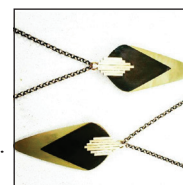
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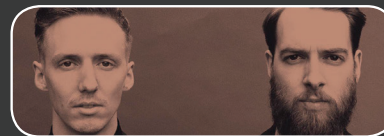
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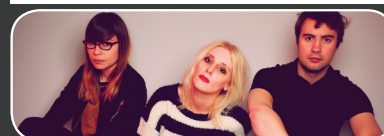
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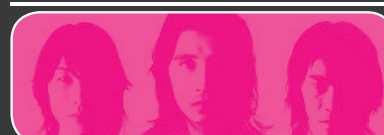
SUNDAY, JULY 31
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9/10 PROF OUTDOORS 3 FT. PROF w/ HOPSIN, GRIEVES, J. PLAZA, DWYNELL ROLAND, WHY KHALIQ, TIHHHHIIP at Cabooze Outdoor Plaza
9/10 BLIND PILOT at Fine Line
9/10 HASAN MINHAJ: HOMECOMING KING at the Woman's Club
9/11 BAND OF SKULLS w/ MURDER SHOES at Fine Line
9/12 TEGAN & SARA at State Theatre
9/15 WEEN at Roy Wilkins Auditorium
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SUSAN DU

how backward it was for men to fight for equality, yet so quickly, even pridefully, snap down on black women.

The guy listened to every word without interruption, said he felt he needed an explanation, and did little else but listen for the rest of the meeting.

The blackness of yah, sure, you betcha

Being black in Minnesota is about stomaching little things. It's not so much sinister as it is a lack of familiarity.

The first memory I have of feeling sad because I'm black came at age 6. Another kid was being pushed on a swing by his older brother. I saddled up next to them and nodded hello.

The little boy looked at me and did a doubletake. "Wait," he said, looking up at his brother, "so that's a nigger?"

The older brother, perhaps all of 9, knew something very inappropriate had been said. He shuffled his younger brother away while the smaller boy kept asking, "What? Is that a nigger or not?"

I walked to my mom, who shot me a what-the-hell-happened look. I didn't tell her. The kid didn't know what he was saying; he'd heard it somewhere. But that blatant unfamiliarity didn't seem to change as the years went on.

I was recently in the customer service line at the Roseville Target. I'd bought a pair of khakis that I didn't try on, which consequently didn't fit at all. At the head of the line, a high school-age white girl was helping a black girl of similar age.

The white girl asked the black girl if she had a receipt. She did. The worker then asked if she had the card used to purchase the item. She didn't.

The white girl suddenly raised her voice, as if announcing her predicament to the rest of the customer service section. "I'm sorry, I can't help you."

The black girl turned and panned the

Being black in Minnesota is about stomaching the little things.

room. She calmly explained her situation, so quietly I couldn't make it out.

Then came another burst from the white girl. "I'm sorry. Even if your mom did buy this and you have the same last name, I can't give you cash and would need to get a manager or someone about store credit."

The black girl took a step back. "Okay, I can get my mom. It's not a big deal. I just thought I would ask."

She walked away in silence.

Yes, working customer service in high school sucks. I remember being 16 and clocking in, knowing every moment would be the suckiest. So when I see a young, clearly disgruntled employee at a restaurant or department store, I get out of their way.

But I have no way of avoiding this girl. There are khakis in play.

I smile and begin with "Hey," but the girl barks before another word can emerge from my mouth.

"You have your receipt, right?"

"Yeah."

I hand her the receipt. She snatches it from my hand.

"Where's your card?"

She doesn't greet me. Her tone is resentful, as if she doesn't believe I or the black girl can grasp the concept of returning purchases. I admit that I snapped back. "Of course," I say, half-yelling.

She got quiet. I immediately felt bad. Is she just a cranky high schooler? She puts through my refund.

I pivot away and stop a few steps from the counter. A middle-age white woman follows me in line.

"Hey! How's it going? What can I do for you?" the girl asks politely, as if greeting her aunt. They're soon discussing the weather, and how the girl has enjoyed the unseasonable warmth.

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SUSAN DU

On more occasions than I can count, I've been entirely ignored or curtly greeted at stores and restaurants, only to watch the same worker greet a white woman with enthusiasm. Servers will address me plainly, almost resentfully. Then, as I stand three feet away, they'll greet a white man with a huge smile and a "Welcome to whatever!"

I combat this by hiding my blackness. I smile, ear to ear, like a moron, making nonstop eye contact with waiters and administrators so as to not seem threatening.

I get it. When a white person sees me coming, I am an exception. They imagine exceptional things — usually bad things — will accompany my presence.

That Target girl was exasperated by the prospect of having to talk through transactions with two consecutive black people. The sight of the white lady was a clear relief to her.

No whites allowed

I trail behind McDowell as we walk into a meeting. Behind us is an unmistakably white woman heading our way. Black Lives Minneapolis meetings are for people of color only.

I freeze, admittedly horrified by the specter of turning away a sympathetic white person. McDowell holds the door open for me, but blocks the woman's entrance. He politely asks her why she is entering. She's here to attend the meeting, she says.

McDowell informs her that it's people of color only. The woman says she's with a sympathetic organization. McDowell softens his feathery voice to explain that no one who identifies as white is permitted.

I don't quite hear the end of it, or what she says as she leaves, because I am looking down, wish-praying that this doesn't

When a white person sees me coming, I am an exception. They imagine exceptional things — usually bad things — will accompany my presence.

become a thing.

McDowell watches her leave, the discomfort clear. He doesn't look at me and we say nothing.

Though we are black, we are Minnesotan.

Inside, a black man walks in with what looks to be a white woman. Her skin is alabaster, but her hair and eyes are dark. Maybe she's Native American?

She follows her boyfriend to a seat. The assembly's eyes dart in her direction, at once filing through our biases and throwing them overboard. No one says anything.

McDowell begins the meeting with a warm welcome.

"I love being with you guys. This is my favorite part of the month," he says. Everyone looks at the white woman. Still, no one says anything. The meeting goes on.

Halfway through, a black woman rather abruptly stands up and pronounces: This is a people-of-color space only, so we invite anyone who doesn't identify as a person of color to leave.

The room falls silent and still. No one looks at anyone. Finally, the woman reaches for her coat and her boyfriend stands. The room exhales. She is white after all.

I fully understand the irony: A group based on inclusion is excluding people because of their skin.

But it's awesome. I have never felt so good as a black person.

There's food and fellowship. We talk about black stuff in the blackest way, leaving our black filter at the door.

White judgment, because it's seemingly everywhere, is this storm cloud in black people's minds. By contrast, this is like



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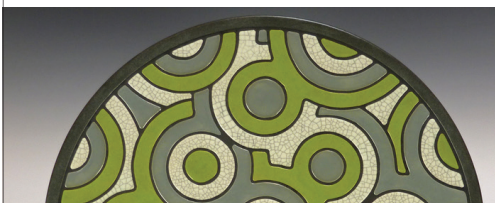
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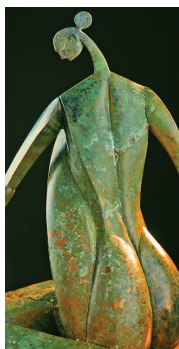
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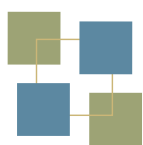
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the blackest, happiest Christmas. It's a clean hit of unburdened existence.

"It's one of the most liberating experiences of my life," says McDowell. "The Black Lives Matter movement is very much centered around loving your blackness and loving yourself in the face of all of this oppression. Healing too.... It's very beautiful to be a part of it. I feel very empowered, also very grateful and humble."

For the win

Like a bunch of black Joseph Nicolletts, Black Lives is composed of cartographers hoping to find a New World. Sure, civil rights work has plenty of precedence. There are aspects of the centuries-long fight that remain the same. But much has also changed.

I hear far more blacks express qualms with tactics than whites. My brother, for example. He believes the message is getting lost in the weeds. The protests have left people talking about how much it sucked to be stuck in traffic, to shop during the holidays, to fly to see loved ones at Christmas. Instead of associating protests with the plight of the black community, the immediate association is one of brashness, inconvenience, petulance.

The group is in a tough spot. If they believe black men can be killed without punishment, should they stop to think about inconveniencing shoppers or the precise etiquette of MLK/Gandhi disobedience?

The means should be, in the words of Dr. King, "as pure as the ends." But when the end is staying alive, it can outweigh thinking through how pure the means are.

Standing in the middle of the State Fair may not be as sophisticated as boycotting buses in Montgomery, but it is civil disobedience. It's also a little rough around the edges.

Perhaps that's why the White House recently received a petition, signed by

100,000 people signed a petition asking President Obama to declare Black Lives Matter a terrorist group.

100,000 people, asking the president to declare Black Lives a "terrorist group." It's a fool's assertion, of course. The group neither advocates violence, nor has it been officially charged with any violent acts. But such is the country's racial divide that blocking a freeway or occupying a mall can be viewed on par with ISIS.

Moreover, these tactics have brought success. Hennepin County will no longer use grand juries in police shootings, since they rarely go against the officer, no matter the circumstances. Gov. Mark Dayton vowed to veto a bill to reopen a private prison in Appleton after activists claimed it would further the mass incarceration of black people.

Minnesota is also putting \$100 million toward economic and education programs to shrink racial disparities. All come with at least a partial nod to Black Lives Matter.

During a panel hosted by Minneapolis Councilwoman Alondra Cano, Black Lives activist Adja Gildersleve accepted the microphone with a sly, truant smile.

"I was just in the suburbs," she said, "and it was so weird to walk in the suburbs, seeing white folks just living their lives all happy. Like, everything is normal for them. I'm like, 'What the heck?' Because, as a black person in this movement, I'm gonna be real, I face a lot of depression.

"There's a lot of work. It's not fun for me to be out on the line, shutting down highways. Shutting down the airport. Shutting down the Mall of America. Having cops brutalize us as we do this to fight for our lives. Like, that is not fun. It's a lot of trauma that we have to go through to fight for what we believe in, which is our lives.

"It will ultimately affect everyone's life. When we fight for liberation, it's going to be everyone's liberation." **CF**

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WINE AND DINE-IN

How to pick the best wine and takeout pairings for your next night in



The right wine can really improve your Netflix night.

GEORGE DOYLE

BY MARY JO RASMUSSEN

Just because your dinner comes in a disposable container doesn't mean you can't be civilized about it. Uncork a decent (but not necessarily expensive) bottle of wine. Frankly, you probably need a drink if all you can muster up for dinner is a cellophane-wrapped tuna salad sandwich from the cold case at the grocery store.

Bill Summerville is here to help. Summerville is a familiar face in the Twin Cities restaurant community. He was sommelier and managing partner at La Belle Vie, opening general manager for Spoon and Stable, and he designed the wine program for Scena restaurant.

And while his current job as a sales rep for New France wine often finds him gallivanting around the globe eating great food and drinking fabulous wine, some nights Summerville orders fried chicken from Dulono's — just like us mere mortals for whom dinner often consists of whatever Bite Squad will bring to the door.

He's also a realist, so he knows that for many (most?) people, spending \$100 on a bottle of wine is out of reach and spending \$30 is a stretch. Luckily, he says, there are good values and tasty bottles to be found at any price. Sure, an \$11 bottle won't be as refined or nuanced as a \$100 bottle, but then your Kraft mac and cheese is no lobster truffle pasta, either.

The following are his tips on how to

explore creative pairings for some favorite takeout options.

Learn a few rules, then experiment.

Summerville met us at Red Wagon Pizza, where we sampled seven wines alongside sushi, barbecue ribs, and pizza. As the taste testing proved, there are no hard and fast rules for enjoying wine with your food, but there are some general principles that will help guide you in the liquor store. From there, let your palate and your pocketbook be your guide.

Rule #1

The common wisdom that red wines go with meat and white wines go with fish and seafood is as good a place as any to start,

just don't let it limit you. Another way to put it is that heavier wines go with more substantial dishes, lighter wines with less heavy foods.

Rule #2

What grows together, goes together. Pair wines with food from the same part of the world. If you're having pasta with a red sauce, a sangiovese is a safe bet. A Loire Valley goat cheese is a natural with sauvignon blanc.

Rule #3

Match your wine to the most prominent element in the dish. If you're eating ribs and all the fixings, you have spicy sauce, but also tangy coleslaw, and probably fries. Clearly, the ribs are the star of the show, so

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FOOD

match the wine to them, not the coleslaw.

Rule #4

Alcohol exacerbates spicy heat, so choose a medium- to low-alcohol wine with Mexican, Thai, or Indian food.

Rule #5

When serving wine with dessert, your wine should always be sweeter than what you're serving it with.

The bad helps you appreciate the good.

There are a few amazing pairings, many average pairings, and good deal of bad pairings, notes Summerville, and, as with life in general, "You have to taste the bad to appreciate the good." As long as the food



A FEW PICKS FROM THE PRO:

Here are some budget-friendly wines Summerville likes. They're all available at local liquor stores:

Reserve de la Saurine Rosé (France)

PRICE: Low teens.

This is a perfect summer wine; drink it with a salad or when you're making a meal of cheese (especially goat cheese and lighter, fresher cheeses) and crackers.

La Cigarrera Manzanilla Sherry (Spain)

PRICE: Low teens.

We liked this wine with sushi; also try it with fish and chips or other fried seafood, or when "dinner" is a bag of potato chips or popcorn.

Hugo Gruner Veltliner (Austria)

PRICE: Mid teens.

This is the wine to turn to the next time you order pad Thai or other mildly spicy Asian food.

Easton Zinfandel (California)

PRICE: Around \$20.

Try this one with barbecue ribs.

Avinyo Reserve Cava (Spain)

PRICE: High teens.

What doesn't go with a vivacious sparkling wine? OK, maybe there are a few things, but it's hard to go wrong. It's especially good with anything fried and mildly salty.

Do Ferreira Albarino (Spain)

PRICE: Mid 20s.

Another great summer wine, this one is perfect with seafood.

and beverage do not fight with or take away from each other, you're off to a good start.

Find a good wine shop.

It helps to make friends with someone at your favorite liquor store whose opinion you can trust so you know they're not just trying to pawn off that rot gut they have 20 cases of and need to unload. And have some information ready when you're looking for a recommendation. Are you a fan of fruity wines? Do you like a floral note, or a more earthy undertone? Do you prefer a dry or sweet wine? Don't be embarrassed to name a price. A reputable liquor store will be able to find you the best bottle for the price. Although if your price is under \$5, best head to Trader Joe's for some Two Buck Chuck.

Trust your instincts.

Pairing can get complex, but even after years of studying wine and choosing pairings for some of the best restaurants in town, "it's best to go with your gut," says Summerville. Sometimes you just know that two things will or won't complement each other; he points out. Think about a chocolate doughnut and orange juice. Gross, right? Now, how about coffee and doughnuts? Much better. That's because the sweetness in the doughnut will play well with the bitterness of the coffee. And your years of experience as an eater and drinker (a.k.a. your gut) tells you that without you having to taste it for yourself. He calls these "cultural pairings," taste memories based on what you ate growing up.

Document your hits and misses.

Take pictures of the wines you like, Summerville suggests, so you can find them again; conversely, if you hated a wine, having a picture keeps you from bringing home another bottle by mistake. If you want to really get serious, take notes. Write down what you liked about the wine (it was effervescent, it tasted like strawberries, it paired perfectly with a hamburger) or what you hated (it smelled like cat urine, the tannins made you pucker up, it was too sweet). You might start to notice a pattern — you really like sauvignon blancs, for example, or you never like cabernet sauvignon.

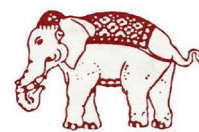
Taste with friends.

You can explore pairings one at a time (does this cava go with these nachos?), but it is much more educational — and fun — to invite some friends. Have everyone contribute a different bottle of wine and some food so you can try a couple types of wine with each dish to see what works and why. You may never be a professional sommelier, but you can make sure your food and your wine make each other better — even if that food comes in a grease-stained cardboard box. 🍷

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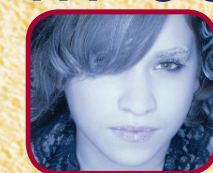
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8/13 **TUNES 'N 'TOONS BRUNCH** CLASSIC CARTOONS + DJ'S SPINNING VINYL 10AM-3PM (NO COVER/ALL AGES)
8/13 **LEMMY / MOTÖRHEAD TRIBUTE SHOW** FEATURING IMPALER, VIRGIN WHORES, FRET RATTLES, DAWN OF VALOR, TRIM REAPER, THE VIOLENT SHIFTERS, BAD IDEA 8PM
8/14 **OUTLAW BRUNCH** FT. BOURBON COUNTY 10AM-3PM (NO COVER/ALL AGES)

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A LIST

FRIDAY Art and music in Stevens Square Park **P. 34**

SATURDAY Loring Park hosts its Art Festival **P. 37**

TUESDAY Louis C.K. hits the Target Center **P. 40**

WEDNESDAY 7/27

LITERARY

SALMAN RUSHDIE

MACALESTER COLLEGE, KAGIN COMMONS

Released last September to critical acclaim, Salman Rushdie's latest novel, *Two Years Eight Months and Twenty-Eight Nights*, uses an unabashedly fantastical scenario to tighten the tension between rationality and superstition. Rushdie has grappled with those same themes extensively in the past, both in his writings and in his personal life. Most infamously, the author was forced into hiding in 1989 when his novel *The Satanic Verses* was interpreted by radical fundamentalists as being disrespectful enough of Islam to warrant a death sentence. While the tension has since subsided, the fraught experience continues to inform his perspective of how dogmatic beliefs contribute to irrational behavior. Rather than offering a dire rumination on the subject, however, *Two Years Eight Months and Twenty-Eight Nights* proves a heady concoction of faith, magic, and madness, where supernatural powers manifest in ordinary people summoned to stand against the forces of chaos and destruction. Marking the novel's paperback debut, Rushdie himself will be presenting the work at Macalester College. Tickets include a signed copy of the book, and can be purchased at www.raintaxi.com/salman-rushdie. \$20. 7 p.m. 1600 Grand Ave., St Paul; 651-696-6000. —BRAD RICHASON

COMEDY

NICK VATTEROTT

RICK BRONSON'S HOUSE OF COMEDY

It's not unusual to find out that a comedian always dreamed of being on stage telling jokes. Nick Vatterott, though, had a slightly different vision. "In the fifth grade, I wrote that I wanted to be a standup comedian," he says. "Part-time. I won't be a full-blown comedian, I'll probably be moonlighting from a day-labor job. I don't know what it says about my

dreams that as a fifth-grader I was trying to be practical." Of course, Vatterott eventually decided to be a full-time comedian. "I used to think these comics were making it up on the spot," he says. "I don't know when I realized they weren't. I think I saw a guy do the same thing on two different shows. 'Those are jokes they are writing.'" Vatterott has discovered that even now, his non-comedian friends don't quite understand the art form. "I brought this friend to a show to watch my set," he says, "and she kept making comments while I was on stage." When he asked her about it after the show, she said she was making his set better. "It doesn't work like that. You don't run into McDonald's and throw the fries everywhere and say, 'I'm making it better!'" \$15-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

THURSDAY 7/28

FESTIVAL

FLOW NORTHSIDE ARTS CRAWL

NORTH SIDE MINNEAPOLIS

For more than a decade, hundreds of unique artists from the North Side have come together for this annual celebration. This non-juried, self-guided tour features creatives who work with all kinds of materials, sounds, and movement, and are genuinely excited to share their work, which means you don't have to be an art snob to enjoy FLOW. Mural painting, live music, food trucks, and a beer garden are just a handful of the cool features you'll find at the event, giving you the opportunity to make an entire day (or weekend) of it. In addition, you'll have the opportunity to check out the studios, galleries, theaters, and commercial spaces that stretch over a mile and half of the West Broadway corridor. Come

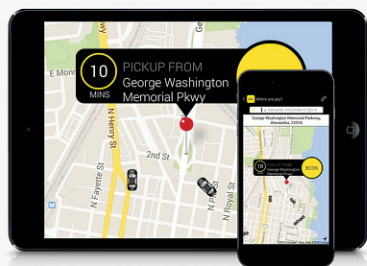
CONTINUED ON PAGE 34 ►



The dark side is celebrated in a group show at Banfill-Locke Center for the Arts.

MICHAEL BOYER, THINGS FOUND IN GRANDMA'S ATTIC

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A-LIST



DAN NORMAN

PERFORMANCE

WONDERLAND

CIRCUS JUVENTAS

In St. Paul, this circus doesn't come to town; it's here year-round. For the past 22 years, Circus Juventas has been presenting talented young acrobats under its big top. They've been training all season, and at *Wonderland* they'll be balancing, tumbling, and soaring through the air as they tell the tale of Alice, the Mad Hatter, the Cheshire Cat, and the White Rabbit. The school has a solid reputation and legacy, as many students have gone on to work with international troupes, including stints with Cirque du Soleil. See this new crop of talent before they run off to join another circus. \$17.50-\$40. For a tickets and showtimes, visit www.circusjuventas.org. 1270 Montreal Ave., St. Paul; 651-699-8229. Through August 14
—JESSICA ARMBRUSTER

CONTINUED FROM FRIDAY ►

walk the line and select your favorites while opening your mind to a new experience at every turn. Of all the art festivals in town this summer, FLOW may be the most diverse in focus, while still showcasing the great art being made every day on the North Side. For more info, visit www.northmpls.org. Free. 4 to 10 p.m. Thursday; noon to 10 p.m. Friday; noon to 9 p.m. Saturday.

Through Saturday —PATRICK STRAIT

PERFORMANCE

I AM RAPAPORT

THE CEDAR CULTURAL CENTER

Michael Rapaport originally went to Los Angeles at the age of 19 to be a standup comic, but eventually he found success as an actor. Rapaport has since become known for his roles on such TV shows as *Boston Public*, *The War at Home*, *My Name Is Earl*, and *Prison Break*, as well as a brief stint on *Friends* as Phoebe's cop boyfriend. Following an appearance on Bill Burr's *Monday Morning Podcast*, Rapaport's eyes were opened to the world of podcasting, and he now brings his own *I Am Rapaport: Stereo Podcast* to the Cedar Cultural Center, where he will be joined by his co-host and fellow performer Gerald Moody, his best friend since 1982. The program has logged over 180 episodes, and has been touring the country for most of the summer, mixing comedy, interviews, and commentary, as well as banter between the host and co-host. The live show will feature the recording of an episode, followed by an audience Q and A. \$20. 7 p.m. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —P.F. WILSON

FRIDAY 7/29

PARTY

GRAND OPENING AND STEAMROLLER PRINT FAIR

STUDIO ON FIRE

The Steamroller Print Fair marks the grand opening of Studio on Fire, one of the creative businesses in the Creative Enterprise Zone in St. Paul. Originally a mechanic's garage in the 1940s, Studio on Fire's new home was renovated last summer before they moved in November. Now they're hosting a grand opening complete with printing demonstrations of all kinds, including a steamroller with large moveable type printing a poster on the sidewalk outside. The fair also provides a chance to check out the work of the Studio on Fire's printmakers, including business cards, packaging, and giveaways. It's all a part of the Creative Enterprise Zone's "We Make It Here" series, a monthly event that features different creative businesses in the area around University Avenue and Raymond. Free. 1 to 7 p.m. 825 Carleton St., St. Paul; 612-379-3000. —SHEILA REGAN



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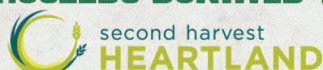
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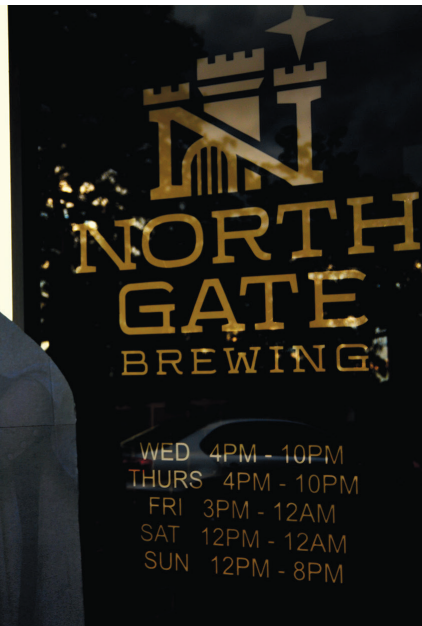
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The return of Harry Potter is a great reason to party at Northgate Brewing.

SATURDAY 7/30

FESTIVAL

RED HOT ART FESTIVAL

STEVENS SQUARE PARK

Each year, Red Hot Art & Music offers two days of local art and tunes on the outskirts of downtown Minneapolis. The event hosts over 100 makers, including painters, potters, print artists, photographers, zinesters, and jewelry designers. While many local art fairs attract established artists from around the nation who pay steep fees for a booth, Red Hot Art focuses on providing space for Minnesota artists who might not have an enormous table budget (\$50 to \$125 is the general going rate for a space here). In the afternoon and evening, the happening becomes a music fest, with local acts including St. Paul Slim, New Reb, Reginald Hill, and more set to take the stage. Follow the organization at www.facebook.com/RedHotArt. Free. 11 a.m. to 7 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. 1801 Stevens Ave. S., Minneapolis. **Through Sunday** —JESSICA ARMBRUSTER

BEER/NERDERY

HARRY POTTER & THE CURSED CHILD RELEASE PARTY

NORTHGATE BREWING

While no new movies or novels are planned at the moment, Harry Potter is back this summer, onstage in London in a new play that takes place 19 years after *Deathly Hallows*.

This weekend, the script book for *Harry Potter and the Cursed Child* will be available for purchase, meaning it's time for fans to celebrate. While some bookshops have events planned, it's hard not to be partial to a place that is serving beer. During the day, Northgate Brewing will be hosting events for grownups and children alike. Those of age can partake in the Quidditch Beer Pong Tournament, where accuracy and a high tolerance will serve you well. At 5 p.m., folks can take their OWLS, or at least test their knowledge, Hogwarts-style, with pub trivia. Other fun includes all-ages coloring sessions, a photobooth with wizarding-world props, and an evening costume contest. Food truck Classic Yum will be onsite to supply tasty eats. Free. 4 p.m. to midnight. 783 Harding St. NE, Minneapolis; 612-354-2858. —JESSICA ARMBRUSTER

ART/FESTIVAL

LORING PARK ART FESTIVAL

LORING PARK

For the past 17 years, Loring Park Art Festival has shared the weekend with Powderhorn and Uptown Art fests. This year, however, they'll be celebrating art in the park a week earlier. There will still be plenty to see and do, however, as over 140 creatives will be exhibiting and selling their works at this juried festival. Shop for handmade jewelry, peruse photography collections, chat with a painter, and enjoy other pieces on display. Some artists will be painting

CONTINUED ON PAGE 39 ►

Music by Shannon Mac

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FRIDAY
8.5.16
9:00 PM
— \$8 —

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COURTESY OF EVENT ORGANIZERS

Native arts, music, and culture on display at Owamni: Falling Water Festival.

CONTINUED FROM SATURDAY ►

works inspired by the neighborhood live this weekend. Sign up at the Wine and Canvas booth to create your own work, or simply be a muse and pose for others. Fun for kids includes a piano painting session, performances from Open Eye Figure Theater, and a take-home art activity hosted by Mia. Food booths, roving musicians, and dance troupes round out the event. For more info, visit www.loringparkartfestival.com. Free. 10 a.m. to 6 p.m. Saturday; 10 a.m. to 5 p.m. Sunday. 1382 Willow St., Minneapolis. **Through Sunday** —JESSICA ARMBRUSTER

ART/GALLERY

ART OF DARKNESS: INSPIRED BY THE PARANORMAL

BANFILL-LOCKE CENTER FOR THE ARTS

It might not be Halloween yet, but Banfill-Locke is getting spooky for its latest show. "Art of Darkness" will feature creepy ghosts, odd aliens, sad skeletons, and UFOs. The group exhibition will offer over 100 juried works of art by 67 artists, all celebrating the weird, unsettling, and unknown things in our world through photography, portraiture, paintings, and drawings. The collection has been curated by Darkness Dave and Tim Dennis of Darkness Radio, a program where the duo explores paranormal and other unexplained phenomena. There will be an opening reception from 6 to 9

p.m. Saturday, July 30. 6666 E. River Rd., Fridley; 763-574-1850. **Through August 27** —JESSICA ARMBRUSTER

FESTIVAL

OWAMNI: FALLING WATER FESTIVAL

FATHER HENNEPIN BLUFFS PARK

The "Owa'mni: Falling Water Festival" returns for its third year at Father Hennepin Park along the Mississippi River. Named after the Dakota word for falling water, the event aptly takes place at the only waterfall of the great Mississippi, St. Anthony Falls, which today is contained by a series of locks and dams. The festival, presented by the Minneapolis Park & Recreation Board and the St. Anthony Falls Heritage Board, features arts and culture of Native communities, with live performances, artist demonstrations and vendors, booths featuring community organizations, family activities, and more. Among the special guests are singer-songwriters Sonny Johnson and Wade Fernandez, the Redbone Singers, and the blues-rock group Indigenous, all emceed by Deanna StandingCloud. The art ranges from traditional to contemporary, showcasing a diversity of artists in the Native community. And don't forget to get a taste of the indigenous treats from Tatanka Trunk and NDN Bros, who are returning for the festival this year. Free. 1 to 5 p.m. 420 Main St. SE, Minneapolis. —SHEILA REGAN



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SUNDAY 7/31

ART

MEET YOUR MAKER
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Beer and shopping come together each Sunday in July at Surly Brewing for Meet Your Maker. Here you'll find a variety of wares from local artists, artisans, and makers. Items include beauty products for men and women, woodwork, ceramics, jewelry of all sorts and sizes, stationary, and fiber art. Drink and shop or shop then drink. Free. Noon to 6 p.m. 520 Malcolm Ave. SE, Minneapolis; 763-999-4040. —JESSICA ARMBRUSTER

MONDAY 8/1

FILM

SUMMER MUSIC AND MOVIES:
A HARD DAY'S NIGHT

LORING PARK

The area may be under major construction, but the Walker Art Center's Music and Movies will return

to Loring Park this Monday night. Bring a blanket, some cash for snacks (or your own picnic treats), and arrive early, as the turnout most evenings is pretty solid. The series kicks off with a performance from Grant Hart, who is celebrating the 35th anniversary of Hüsker Dü's debut album, *Land Speed Record*. (He is also part of Chris Larson's art show of the same name at the museum.) Following his performance will be a screening of the Beatles' hugely influential *A Hard Day's Night*, a comedy made early in their careers, which follows the band over the course of a few days. Free. 7 p.m. 1382 Willow St., Minneapolis. —JESSICA ARMBRUSTER

TUESDAY 8/2

COMEDY

LOUIS C.K.

TARGET CENTER

Even though Louis C.K. has crafted a popular persona out of the anxiously insecure everyman, the celebrated comic has managed his career with a drive that would shock his fictional alter-ego. In stark contrast to the incessantly



Catch Grant Hart and *A Hard Day's Night* for free at Loring Park.

COURTESY OF THE ARTIST

self-doubting character portrayed on his critically acclaimed television series, *Louie*, no existential crisis has prevented the real-life Louis C.K. from personally writing, directing, editing, and producing the show (as well as his recent web series, *Horace and Pete*). None of this is to say, however, that C.K.'s grasp of cultural malaise is disingenuous. To the contrary, his understanding of 21st-century ennui comes across as too intimate to fake. Embarking on

his latest worldwide tour, the comic is committed to offering up all-new material drawn from absurdities observed in the actions of others or discovered standing in front of a mirror. If past performances are any indications, Louis C.K. can be expected to find humbling hilarity in the fears of inept parenting, interpersonal blunders, and the myriad indignities of aging. \$25-\$65. 8 p.m. 600 First Ave. N., Minneapolis; 612-673-0900. —BRAD RICHASON

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DON'T ANSWER THE CALL

Seeing the new *Ghostbusters* might not be the best #squadgoal



Ghostbusters works best when it's weird, colorful, and a little unhinged.

HOPPER STONE

BY MICHAEL NORDINE

There are a lot of acronyms in the new *Ghostbusters*. EVD, APX, and other three-letter esoterica remind us of the pseudoscience driving this paranormal comedy, but the filmmakers appear to have forgotten the most important one: LOL.

After more than a year of nakedly sexist backlash — whether the pre-release vitriol over every other cash-in reboot of the last decade? — *Ghostbusters* has finally arrived. In hindsight, it's difficult to imagine how anyone could feel so strongly about Paul Feig's female-led reboot in either direction. The film is simply there, neither a childhood-destroying outrage nor a hater-silencing laugh riot. If not the bummer of the summer, it's yet another reminder of how underwhelming this blockbuster season has been.

Melissa McCarthy, Kristen Wiig, Kate

McKinnon, and Leslie Jones are all gifted comic performers. McCarthy's previous collaborations with Feig — *Spy*, *The Heat*, and of course *Bridesmaids*, which Wiig co-wrote and -starred in — range from decent to hilarious. Yet very few laughs have survived the transition of their sensibilities onto a wider, more expensive canvas. The result is like one of those standup specials you'd watch late at night on Netflix — amusing, but not enough to hold your attention as you drift off.

Most of the exceptions come from McKinnon, here playing an off-kilter gearhead whose manic energy is sorely lacking elsewhere in the film. It's rare for a smirking, self-aware character in a high-concept franchise to constantly make light of the world around her without being overly persuasive and underscoring how silly this all is. She exudes a quiet confidence, as though the lines she has in her head are even better than the ones she's allowed

to deliver without jeopardizing the PG-13 rating.

The two leads play off each other as they have in the past, with Wiig as the tenure-track professor and McCarthy as the gadget-loving loose cannon. Their interplay must provide a few choice moments, but not any memorable ones.

Jones, as an MTA employee-turned-ghostbuster, completes the squad but is given little to do beyond complement her peers' PhDs with ground-level insight on the city itself. Chris Hemsworth proves a surprisingly capable ad-libber as the dim-witted secretary who struggles to answer the phone and is mostly kept around for eye candy.

The film wastes little time providing indisputable proof of the supernatural, though New York's skeptical citizenry refuses to believe it — as much as interdimensional rifts, these latter-day ghostbusters are competing with the 24/7 news cycle and

GHOSTBUSTERS

directed by Paul Feig
now playing

instant social-media reactions to their antics. Some of it feels anticipatory, even meta, and at least one brief scene was added to subtly respond to the idiotic outrage with which *Ghostbusters* has been met by people who haven't even seen it. But the movie itself has no mic-drop moment, nothing asserting itself as the bold statement its assembled talent is more than capable of creating.

The spirits they're up against are striking nevertheless: translucent, multi-hued, at once electrical and watery. As these blue and green spectres go beyond the veil of their own dimension and are loosed upon the streets of New York, there's a strange sense that this is *Ghostbusters* as it should be: weird, colorful, and a little unhinged. Ectoplasm aside, the rest of the film is too sterile to leave a mark. **C-**

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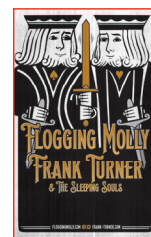
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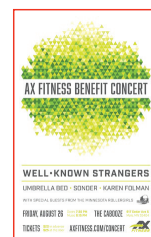
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DISGRACED

A high-wire performance on race and religion



DAN NORMAN

Race, religion,
and a whole
lot of whiskey

BY JAY GABLER

Ayad Akhtar's *Disgraced* is now playing on the Guthrie Theater's McGuire Proscenium Stage, a space that was built for plays just like this.

In classic tradition, Akhtar brings a set of characters together in a comfortable domestic setting, uncorks a bottle of whiskey, and lets 'em all have at it. What's novel is that these aren't WASPs arguing over who Mother loved best. They're two interracial couples dealing with questions of identity and faith.

At the center is Amir (Bhavesh Patel), a successful attorney whose parents were born in what is now Pakistan. He's married to Emily (Caroline Kaplan), a white artist who's fascinated with the Muslim faith her husband has rejected. Her Islam-inspired work is catching attention from Isaac (Kevin Isola), a high-powered curator whose wife, Jory (Austene Van), is a lawyer at Amir's firm. Amir's nephew Abe (Adit Dileep) is a fifth character, struggling with the challenges of being a young Muslim immigrant in a suspicious society.

The play is set in the lavish condo Amir and Emily share, realized in high

DISGRACED

Guthrie Theater McGuire Proscenium Stage
818 S. Second St., Minneapolis
Through August 28; 612-377-2224

style by set designer James Youmans. Director Marcela Lorca stages the play as a series of interactions — some with extended dialogue, others briefly glimpsed through the condo's windows as Sanford Moore's jazzy, ominous score plays between scenes. At the climax, the two couples convene for a dinner that begins as a celebration and ends in explosive conflict.

Patel gives a high-wire performance as Amir, a man channeling deep anger into bonhomie so intense it's frightening. Amir's combination of intelligence, charisma, and pain makes for a fascinating character, and Patel is absolutely magnetic.

As Isaac, Isola seems to be channeling some of Amir's big personality, and it feels off. A quieter performance would have drawn a more potent contrast.

As forceful as *Disgraced* is in its treatment of race and religion, Akhtar is less nuanced in his treatment of gender; both

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female characters are underdeveloped.

Emily has a lot of stage time, but she spends most of it talking about ideas instead of people, and it feels all too easy to accept Isaac's argument that Amir "doesn't really know" his wife.

Jory, an African-American woman, feels placed in the story for the sake of convenience rather than as a fully fledged character. Van inhabits her so confidently that we're left longing to know more about her.

Despite the structural shortcomings of the show, there's no question that Akhtar has hit a vein with his portrait of Amir — who's the subject of a literal portrait painted by his wife, a painting praised by Isaac as a proud picture of a man whose success in our society is conditional because of the color of his skin.

Conditional for the viewer, Isaac rushes to clarify. That's something Amir doesn't need to be told. **C**



Bhavesh Patel (Amir),
Caroline Kaplan
(Emily), and Adit
Dileep (Abe)

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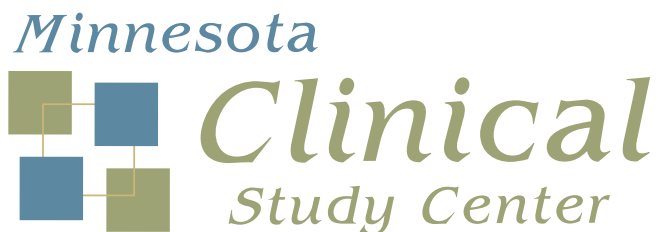
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ON AN OFF

Local indie-pop stars ON AN ON shut it down three years after striking success

BY JERARD FAGERBERG

Nate Eiesland knows indie-rock buzz isn't sustainable.

It's been four years since he founded ON AN ON alongside Alissa Ricci and Ryne Estwing. In that time, the electro-pop wunderkinds have released two nationally recognized albums, toured the world, and taken stages at Bonnaroo and Governor's Ball. Sting's daughter even opened during their last national tour. Now they're pitching all those artifacts of success into the void and going on an indefinite hiatus.

"There's such new life there," Eiesland says ahead of his band's show Wednesday at the Turf Club. "It's just all exciting horizons."

In June, Eiesland posted a lengthy missive on ON AN ON's Facebook declaring their next month of shows their last for an indeterminate time.

"We don't wanna say that we're ending," says Eiesland, who is vague and hopeful about the prospect of ON AN ON ever playing live again. "All three of us are still here as people, and that's what the fans are connected to, not the brand. That's what I'm moving on from. The branding aspect of everything."

ON AN ON were born in a void, and so it makes sense that they're returning into one. After their former band, Scattered Trees, disbanded in 2012, Eiesland, Ricci, and Estwing used the resultant vacuum to forge one of the buzziest Twin Cities albums of the past five years — ON AN ON's 2013 debut, *Give In*. Their dreamy lead single "Ghosts," which currently sits at just under 4 million Spotify plays, led the way for what was to be a breakout career. But, as Eiesland discovered over the ensuing album releases, that buzz doesn't nourish.

"Someone else will come and be the next buzz band," he says. "Getting big and huge should be a byproduct of great work. If it's not, you're just occupying a role, and you're gonna fall from the focus, and someone else will occupy that role."

The anxiety he's referring to is inherent in the mechanistic churn of the album cycle. While the band was touring their 2015 follow-up, *And the Wave Has Two Sides*, they found themselves caught in the



Bye-bye,
ON AN ON

CAMERON WITTIG

unsatisfying motions of the hype machine. *And the Wave Has Two Sides* fell well short of *Give In*'s critical adulation, and it left the trio spent. ON AN ON had devoted and negotiated so much to build up the album, but they realized that, even if it'd been a triumphant comeback, it wasn't the way they wanted to continue making records.

"A lot of those things that created the anxiety are things that are connected to, 'How do I make sure this sells?'" Eiesland says. "All of a sudden, it's a ghost in the room. I'm just realizing all the things that I love about making music are the same as they always were, and I can have all those things without needing to depend on an industry that, even at its peak, isn't very healthy for human beings."

Even the most idealistic musicians recognize that stark reality. You can be a bedroom artist all you want, but odds are you'll have to compromise yourself to the brink of fraud if you ever want a Pitchfork review. And even that won't guarantee you'll be remembered. The more ON AN ON

thought about it, the more it made sense to buck the order and return to the placid unpredictability of the past.

"I've been writing songs and leading bands since I was 13 years old," Eiesland says. "I see now, in the amount of life experience I have, that I can get all that I love out of it and release myself from the things that produce anxiety in a lifestyle like that."

He knows that people might think he's crazy for folding a brand that's already proven successful, especially when most musicians never even get to the halfway point of what ON AN ON has achieved. He's not trying to convince them otherwise.

"There are a lot of people who are like, 'What are you doing?'" and that's fine with me," Eiesland says. "Instead of changing the game, I'd rather just close the box and put the game away."

After their final show in Chicago on July 28, the members of ON AN ON are scaling back and resettling in Minneapolis. Ricci will pursue her electronica passions with MLMO and work on her visual art, and Estwing

ON AN ON

will play the Turf Club in St. Paul on Wednesday.

will be investing time into his melodic solo project, Louis. Eiesland's ambitions are, fittingly, a little more open-ended.

For the last two years, he's been relentlessly documenting every part of his songwriting process. It started off as a way to retain spontaneous moments, but it transformed into something more immersive once he started chatting with the recording as if it were an onlooker in the room. He calls the project COMO — named after the Minneapolis neighborhood but also the Spanish word meaning "what" or "how."

"When you listen to that, you are actively in that room," Eiesland says of COMO. "Even though my voice is pre-recorded, I carved out room for you in that moment back then. It's happening in more than one moment in time. And the songs that have come out of it have been the best songs I've ever written."

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What COMO will develop into remains to be seen, but for now, it's a way for Eiesland to circumvent the music industry and connect more directly with the people who bolstered ON AN ON to whatever modicum of fame they're now leaving behind. If you're the type of person who isn't comfortable with that kind of creative uncertainty, you're probably not an ON AN ON fan. **CP**

CRITICS' PICKS

GHOSTFACE KILLAH AND RAEKWON

THE POURHOUSE, FRIDAY 7.29

Ghostface Killah and Raekwon are arguably — some might say undeniably — the best pure rappers in the entire Wu-Tang Clan. Together, the two MCs epitomize the dense criminological verses that have made the New York City group one of the most influential in hip-hop history. Over the past 20 years, they've collaborated on each other's solo work again and again, beginning when Ghost "guest starred" throughout Rae's 1995 mafioso-rap masterpiece *Only Built 4 Cuban Linx...* It's Ghost who has the more robust discography overall, from his early classics (*Ironman*, *Supreme Clientele*) to recent releases that found him experimenting with live instrumentation (BadBadNotGood collaboration *Sour Soul*) and focusing on storytelling (*36 Seasons*, Adrian Younge collab *Twelve Reasons to Die*). Rae, too, has remained prolific into his mid-40s, releasing an underrated album in last year's *Fly International Luxurious Art* and making guest spots on songs like Schoolboy Q's "Blind Threats" and Freddie Gibbs' "Bomb." 21+. 7 p.m. \$20-\$40. 10 S. Fifth St., Minneapolis; 612-843-2555.

—MICHAEL MADDEN

GO FEST '16 FEAT. MIIKE SNOW

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Following last year's lineup of Matt and Kim, Cold War Kids, Yelawolf, Allan Kingdom, and others, this year's Go Fest will bring out fewer acts, but that shouldn't be taken as a sign of lesser quality. Headlining is Miike Snow, the Stockholm indie-pop trio that grew out of Christian Karlsson and Pontus Winnberg's production work as Bloodshy & Avant (Madonna, Britney Spears, Christina Milian). On their third and latest album, *iii*, they bring both undeniably catchy songwriting (as featured on bona fide hit "Genghis Khan," which explores the nature of sexual jealousy) and musical experimentation (see: the hip-hop rhythms on "Heart Is Full" and "Back of the Car"). Support comes from the explosive dance-pop of Los Angeles-via-Seattle musician Robert DeLong, as well as JR JR, the Detroit

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thu : july 28

9:30pm : whitetail, dan mariska and the
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fri : july 29

7pm : laura and sean's movie
and music trivia

10pm : holiday heart, daylily, autumn kid

sat : july 30

7pm : trivia mafia presents:
331 drinkin' spelling bee

10pm : dead bundy and the neat neat neats
w/ TBA and dj lazer bob

sun : july 31

8pm : trivia mafia

mon : august 1

8pm : the roe family singers
10pm : doug ottom and friends

tue : august 2

7-9pm : 331 blingo free blingo! win awesome prizes!

9:30pm : august conspiracy series
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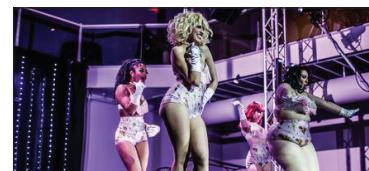
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MUSIC CRITICS' PICKS

pop and electronic duo that broke through last year with their partly whistled single "Gone." Also performing is local act Denny, the high-powered Minneapolis electronic rockers set to sustain the momentum of their three intriguing singles. 18+. 7 p.m. \$25. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE BASEBALL PROJECT

TURF CLUB, SATURDAY 7.30

Brew up equally fanatical measures of rock 'n' roll and baseball and you get the Baseball Project, an all-star collaboration of smart, wily music vets and hardcore hardball devotees. Projectors Scott McGaughey, Steve Wynn, Peter Buck, Mike Mills, and Minneapolis native Linda Pitmon have spent time in the lineups of such major-league clubs as the Minus 5, Young Fresh Fellows, Dream Syndicate, R.E.M., and Zuzu's Petals. The hot-hitting BBP has a grand-slam quartet of albums filled with edgy, roots-savvy alt-rock and gripping, intricate, and insightful tales about baseball's glories, quirks, controversies, heroes, villains, and tragic figures. The Wooldridge Brothers will open. BBP will also be at Target Field Sunday for the Twins-White Sox game. The band will play two short sets before the game, then between innings and during the seventh-inning stretch. Although the irony will hover like a hanging curve in this dismal Twins season, BBP will have to dust off "Don't Call Them Twinkies," the 2011 anthem originally sung by pinch vocalist Craig Finn that caught local airplay when the Twins last made the playoffs. 21+. 8 p.m. \$15. 1601 University Ave. W., St. Paul; 651-647-0486. —RICK MASON

CANNIBAL CORPSE

CABOOZE, TUESDAY 8.3

Cannibal Corpse have gone from being that band you never dare play in your mom's minivan as a teen to the top-selling death metal band of all time. Through 28 years, 13 albums, and piles of gory T-shirts, they're no longer the menace to morality that Bob Dole once railed against in the '90s. They're among the most respected musicians in the metal genre. CC's latest LP, *A Skeletal Domain*, dropped in 2014. And now their Summer Slaughter Tour — itself a rightful legend at 10 strong years — will pummel its way through the Cabooze on Tuesday, bringing with it fellow vets like Carnifex and Nile. Also on the bill are Minneapolis punishers After the Burial, who had to drop out of last summer's go-round because of the tragic and sudden suicide of lead singer, Justin Lowe. Suffocation, Revocation, Krisiun, Slaughter to Prevail, and Ingested will also perform. 18+. 2:15 p.m. \$29.50. 917 Cedar Ave. S., Minneapolis; 612-338-6425. —JERARD FAGERBERG

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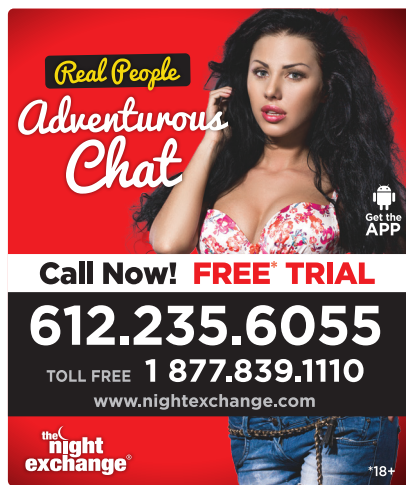
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Full Disclosure

When do I have to tell my partner I'm intersex?

I'm 28 years old and live in the Midwest. I'm intersex, but I identify as female. I am not out about being born intersex. Due to surgeries and hormones, I look like a fairly attractive female. I have been hanging out with a chill hetero guy, and things are getting very flirty. Is it unethical of me to not disclose my intersex-ness to him?

IN NEW TERRIFIC EROTIC ROMANCE

"We all have to make decisions about what we disclose to partners or potential partners and when we disclose it," said Alice Dreger, historian of medicine and science, sex researcher, and author.

"Intersex" is an umbrella term covering dozens of different inborn conditions.

"They all involve someone having something other than the standard male or standard female body as those are defined by doctors," explained Dreger. "There are lots of different ways to be intersex, including some so subtle that you might never even know you had that particular variation."

So that chill hetero boy you're thinking about disclosing your intersex-ness to, INTER? He could be intersex himself and not know it. But you do know it, and does "knowing it" obligate you to disclose?

"Lying is a bad idea, of course, but she's not lying by presenting herself as a woman and identifying as a woman," said Dreger. "She is a woman, just one whose body came with some parts that aren't common to most women, or maybe lacking some parts that are common to most women (depending on her particular intersex condition)."

Dreger suggests making a mental list of the things a long-term partner might want, need, or have a right to know about your history and your body. Then using your best judgment, INTER, decide what to share with him and when to share it.

"For example," said Dreger, "if this chill hetero guy talks about wanting kids someday, and the letter writer is infertile, she might want to mention sooner rather than later that she was born with a condition that left her infertile. Do her genitals look or work differently than he might be expecting? If so, she might think about when it would

be best to give him some guidance about how her body is a little different and what works best for her."

Each of us has to balance our partner's legitimate right to certain information, INTER, with our right to medical privacy as well as our physical and emotional safety.

"There's no reason for her to feel like she has to announce, 'I'm an intersex woman.' She could opt to say, at some point, 'I was born with congenital adrenal hyperplasia,' or 'I was born with androgen insensitivity syndrome,' or whatever her specific

condition is, and then answer his questions," said Dreger. "If the label 'intersex' were part of her core identity — a critical part of who she feels she is — then she might want to tell him early on, just as someone might talk about her ethnicity if that's really important to her. But otherwise, she can disclose just like non-intersex people do with regard to fertility, sexual health, sexual sensation, sexual preferences, and

sexual function — at a pace and in a way that promotes a good relationship and makes you feel honest and understood. And no one can tell her she has to use the term 'intersex.' That's entirely up to her."

Follow Alice Dreger on Twitter @AliceDreger.

What are your favorite uses for the butt plug besides putting it in your own butt or someone else's butt?

FUN FAGGY QUESTION

They make lovely paperweights, FFQ, and perfectly proportioned pacifiers for adult babies. But at our place, we use decommissioned butt plugs to play cornhole — which is a beanbag toss game that became popular in the Midwest some years after I moved to the West Coast. (It's true. Google it.) When I was a kid, we were instructed to run from drunk uncles at family picnics who suggested a little cornholing before dinner. But that was then.

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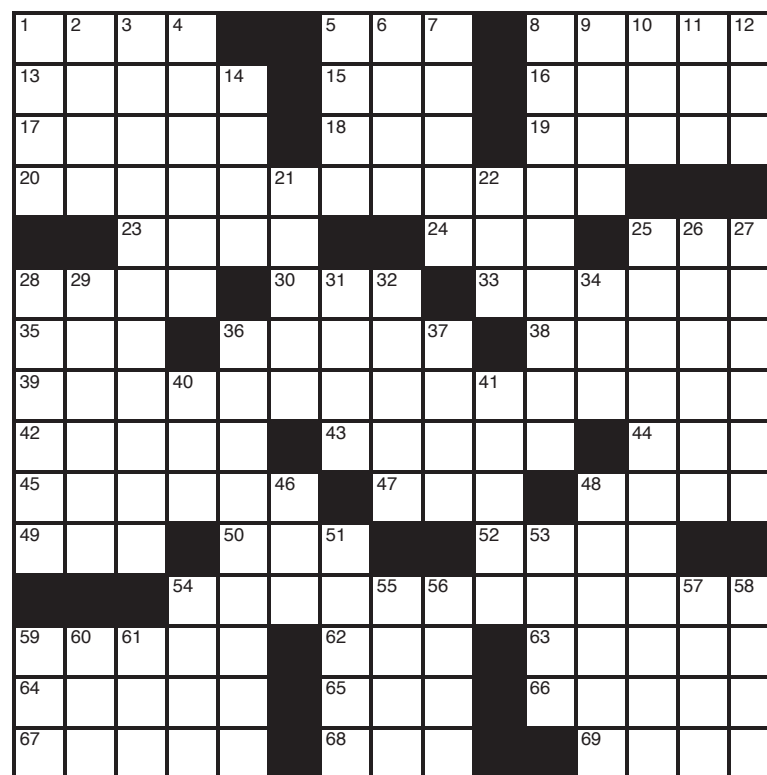
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BY BRENDAN EMMETT QUIGLEY

Across

- 1 "Disgusting"
- 5 Cuban output?
- 8 Lite in calories
- 13 Amazon voice-activated assistants
- 15 Sheriff Arpaio
- 16 "Nixon in China," e.g.
- 17 Texas grassy plain
- 18 Broadcast
- 19 Placemat puzzles
- 20 Ruling on whether it's kosher to go back in time and kill your grandfather?
- 23 "Ask me in a bit"
- 24 Paradise of "On the Road"
- 25 Put two and two together
- 28 Sparkling wine name
- 30 Tenn. athlete
- 33 Almost boil
- 35 Ninth word of the Lord's Prayer
- 36 Steel-enforcing bar in concrete
- 38 Watts of Hollywood
- 39 "Explain to me again about managing to sleep with all those yaks?"
- 42 Egg-shaped
- 43 Gospel singer Campbell
- 44 Finalize, as a contract
- 45 Least little bit
- 47 Sch. whose mascot is Sparky the Sun Devil
- 48 Isn't quiet on the set
- 49 Bugler in the forest
- 50 Tazo stuff
- 52 ____-sci
- 54 Brangelina's son's abilities?

- 59 Bowl next to a toilet
- 62 Oft-shot down "Catch-22" pilot
- 63 Pot buried underground
- 64 Eco-community
- 65 Samosa veggie
- 66 Jung's feminine side
- 67 High rolls
- 68 Show and tell item, sometimes
- 69 One whose opinions are better than yours

Down

- 1 Reviewing website
- 2 James Franco's alma mater
- 3 Volunteer's job
- 4 Contra video game company
- 5 Trojan War warrior
- 6 Potter's stuff
- 7 "____ what I think"
- 8 San Bernardino suburb
- 9 Black stone
- 10 Cap with a tassel
- 11 "____ you interested?"
- 12 Instructors working on degrees: Abbr.
- 14 Crush, e.g.
- 21 "Brother!"
- 22 Pumping stuff
- 25 Pneumonia medicine
- 26 Folk singer Iris
- 27 They may be picked up at the bar
- 28 Enjoying a staycation
- 29 Excavate
- 31 One of the woodwinds
- 32 Talk show host

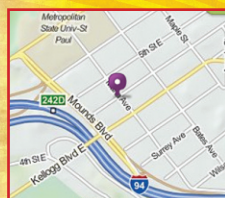
- Ingraham
- 34 Great Leap Forward figure
- 36 Right field?
- 37 Scoring stats
- 40 Compete (for)
- 41 Some large bra sizes
- 46 "Ideas worth spreading" conference
- 48 Space race?
- 51 Take in, as a stray
- 53 Cajun veggie
- 54 Gag shared on social media
- 55 Gelato topping
- 56 It can show you your inner self
- 57 Vehicle with a bar, maybe
- 58 Union persona non grata
- 59 Small shot
- 60 Davis Love ____
- 61 Publish personal information on the internet with malicious intent, and theme of this puzzle

Last Week's Answer



Duke's Cars & Towing

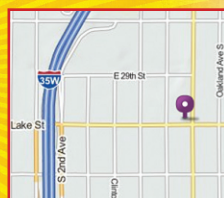
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